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DEPARTMENT OF EDUCATION

MEMORANDUM

To Principals of Secondary Schools

Re Departmental Examinations in Grade 13 English Literature and English Composition

The examinations in English Literature and English Composition test five years of preparation in the secondary schools. The errors in spelling and the faults in the use of language which occurred most frequently in the examinations in English in 1956 should have been corrected in earlier years. A graduate of Grade 13 should be able to express his thoughts cogently, in clear accurate language, without wasting words. Answers in which the content was obscured by incoherence could receive few marks. Many candidates revealed surprising immaturity in the development, style, and expression of the thought.

Candidates should realize that English Literature and English Composition are two parts of the same subject and that knowledge in the one field may be used to advantage in the other. In Literature, well-organized and well-worded answers are a necessity. In Composition, teachers should discourage students from borrowing heavily from the material or slavishly imitating the style of works studied in the Literature course, but apt illustrations drawn from the Literature studied may improve their essays.

1. ENGLISH LITERATURE EXAMINATION OF 1956

The following information in regard to the work of the candidates at the Grade 13 examination of 1956 in English Literature is presented in the hope that it may prove helpful to teachers of English. It is to be understood that the allotment of marks to the several parts of the course and the comments upon the candidate's answers apply only to this examination

and that neither the scale of valuations nor the form of questions will necessarily be duplicated in future examinations in the subject.

The answer papers were evaluated on a basis of 100 marks which were divided as follows:

Modern Drama—12; Shakespeare—22; Longer Poems—18; Shorter Poems—14; Short Stories and Essays—12; Novel—10; Sight Poetry—12.

I. FORM OF ANSWERS

Candidates should be impressed with the importance of accurately numbering all questions and parts of questions. Before beginning a subdivision of a question, the student should read through the entire question so that material will not be duplicated or interchanged when the answer is finally written. Lack of proper paragraphing and spacing of answers is still too frequently found.

Students often failed to link their answers definitely with the words found in the question. Several references to this fault will be found in IV, Notes on the Answers. The importance of underlining the key words in the question and making sure that the answer is patterned to explain these words should be stressed.

A further improvement was noted in the use of definite references to support general statements. If the number of references required is stated in the question, the student should confine himself to that number, but should give each reference as fully as possible. If three references are required and four are given by the student, only the first three are marked.

Too many students showed a regrettable tendency to parrot technical terms without any evident knowledge of their significance. In question 7 (b) the mention of alliteration, assonance and so on without significant comment had little value.

Very few candidates failed to complete the paper and not many seemed to have hurried unduly. However, it seems advisable to stress again the advantage to the student of budgeting his time. Often a student wrote five pages or even more on questions 1 and 2. Other questions, especially 7, were bound to suffer as a result.

II. ERRORS IN SPELLING

The candidates were again allowed two errors in spelling before any deductions were made. Then deductions to a maximum of five were imposed. The misspelling of proper names is

overlooked unless the word appears on the question paper. The list of frequently misspelled words in H.S. 4C, 1955, applies also to this year.

III. FAULTY USAGE

One mark was again deducted for each of the first six major errors to a maximum of six. Not more than two marks for faulty usage were deducted from any lettered part of an answer. Although sentence fragments, run-on sentences, and lack of agreement between subject and verb occurred all too frequently, a general improvement was evident and fewer students were penalized the maximum of six marks. Examples of major errors may be found in H.S. 4C, 1955, or in the English Composition section of this booklet.

IV. NOTES ON THE ANSWERS

The following notes on the answers are based specifically on questions 1, 2, 3, and 7 because, in general, candidates seemed to cope more adequately with questions 4, 5, and 6. However, the Milton option in question 4 often suffered by the duplication of material offered in parts (i) and (ii). In question 5, many candidates who overlooked or neglected the key word "suspense" presented only a narrative. Some examples of poor or worthless answers are included this year to serve as comparisons.

Question 1. (a)

> "State concisely three important ideas about the struggle of humanity with adversity which are presented in Thornton Wilder's play *The Skin of Our Teeth.*

Generally speaking the candidates were able to earn good marks without devoting an excessive amount of time to this first question. Candidates who received low marks either failed to interpret the word "idea" as a more or less philosophical thought, presenting instead specific narrative facts and details from the play; or they failed to apply their ideas to "adversity", merely commenting on man's progressiveness or ingenuity. Many candidates, instead of presenting *three* important ideas *about* the struggle of humanity with adversity, gave one idea, relating it successively to the three acts in the play or twisted the question to a discussion of kinds of conflict with no accompanying philosophical observation.

The following answer received full marks:

> 1. (a) Man has, from the earliest times, had to struggle against adversities of nature such as floods and glaciers, and also against adversities produced by men themselves, such as war. But Mr. Wilder's theme is the indestructibility of man, and so man survives. Some, however, fall by the wayside, because as shown in the second act when the other conveners are too stupid to realize that doom is impending, they are not fit to survive. There are always men like

George Antrobus who will take command of a situation and pull through. The third important idea is this: in the face of any kind of adversity, be it of Nature or of Man, there are certain qualities which make it possible for someone to survive. These qualities are foresight, a love of culture (as shown by George's passion for books and the alphabet), ingenuity (as shown by the invention of the wheel), and generosity (as proved when George wished to share his home and consequently survival with the poor refugees). *The Skin of Our Teeth* is very optimistic and proves that no matter what the adversity, man will survive, even though the lesser animals may not.

Question 1. (b)

"What is the significance of the part taken in the play by Henry Antrobus?"

Except for the few who mistook Henry Antrobus for George Antrobus, most candidates found little difficulty in this question, commenting on the symbolic nature of Henry with accompanying references.

The following answer received full marks:

1. (b) Henry Antrobus is Evil. In the first two acts he is a juvenile delinquent with a quick mind which he shows when he says that a chair could be mounted on the newly discovered wheel, and an unfortunate sadistic bent which leads him to throw stones at people with whom he is displeased. In the final act he is the Enemy, pure uncontrolled Evil, and no longer a wayward boy. His father admits that some of the blame is his for Henry's idea that freedom means license. Henry, after an outburst and declaration that he is "picked on" and maltreated, gives the promise that he will be better the next day. This is hope for improvement but we shall never really be rid of the Henrys. In a conventional play he would be the villain.

Question 2.

Answer *one* of the following, that is, *Hamlet* or *Macbeth* or *King Lear.*

Hamlet

(a) (i) Show why the general situation presented in Act I of the play causes Hamlet at the close of this act to exclaim
"The time is out of joint; O cursed spite,
That ever I was born to set it right!"

(ii) Indicate the significance of these words with regard to Hamlet's further part in the play.

(b) For *each* of the following passages name the speaker and briefly give the context:

(i) "This above all: to thine own self be true,
And it must follow, as the night the day,
Thou canst not then be false to any man."

(ii) "O heavy deed!
It had been so with us, had we been there:
His liberty is full of threats to all;
To you yourself, to us, to every one."

2. (a) (i) *Hamlet*

This question required the students to establish the series

of circumstances in Act I and their effect upon Hamlet as a cause of his exclaiming as he did. A summary of the action where the relationship between each phase of the action and Hamlet's state of mind was not exactly established received little consideration. Thus, while many students displayed an excellent mastery of the content, they lost marks because of their failure to establish the necessary relationship. On the other hand, students with a keener appreciation of the intent of the question lost through their failure to support general statements with specific allusions. In some cases, students were unable to pinpoint the quotation and wasted time and effort by including material from other Acts. Generally, this part of the question was reasonably well answered.

2. (a) (ii) *Hamlet*

Here again the relationship between Hamlet's state of mind and his actions or lack of action throughout the remainder of the play was demanded. References to events or circumstances required the establishment of such a relationship; mere recitals of events for which Hamlet was responsible or which had a direct influence upon his course of action were not given credit. Often, the import of the word *significance* was not recognized and students satisfied themselves with a simple narrative of developments within the play. This part of the question was less well answered than (a) (i)

The following answer was given full marks:

2. (a) (i)

As the play opens, one knows that all is not well in Denmark. The preparation for the expected battle with Fortinbras is not the only reason that "the time is out of joint". The simple guards realize that the appearance of the ghost of the late king is a foreboding and strange sign. The marriage of the queen to her husband's brother so soon after her husband's death seems strange; for only two months of mourning would be uncustomary. Even the smooth talking jovial king who was crowned instead of the liked son seems to complicate life. The fact that Hamlet, although mourning deeply for his father's death and his mother's action, could not speak his feelings, seems strange. When Hamlet hears of his father's ghost he remarks:

> "My father's spirit in arms! all is not well;
> I doubt some foul play."

Thus when he hears that his thoughts that Claudius is guilty are true, time really seemed to be "out of joint". The murder of a brother is the worst crime and when it is committed something is wrong with civilization. Although Hamlet wants desperately to "revenge his foul and most unnatural murder", he realizes he is hampered by many things. He cannot kill his lawful king without stirring up the people. His father had ordered him:

> "Taint not thy mind, nor let thy soul contrive
> Against thy mother aught."

Furthermore, Hamlet is alone with no one to confide in and as an

inactive person when the first impulsive thought has passed, be becomes the careful and perhaps lazy person his habit has created.

Thus, on more reflection it seems to Hamlet that some demon has ordained his birth to rectify this wrong and to him this is depressing.

2. (a) (ii)

Although in these words he showed his willingness to give up easily, later he did try but this thoughts render him inactive. He decided that he needed proof that the ghost was not the devil; so he devised a clever play. This was some action which proved Claudius' guilt. Just as he was ready to "drink hot blood" he lets his thoughts talk him out of killing Claudius as the latter prayed. If he had been chosen to revenge his father and if he had been of a firm mind to kill his uncle, he could have prevented his own death in the end. Instead, his impetuosity killed Polonius and placed him in Claudius' hands. On the way to England, having discovered the real reason for this trip, Hamlet again acted by forging new orders and abandoning the ship during an attack, but this came too late. Claudius was able to plan Hamlet's death in a duel. Hamlet did kill Claudius but it came too late to save himself and his mother. Had he not delayed because of self-pity and his inability to work, this would not have been a tragic play.

2. (b) *Hamlet*

From the answers to this question, it was evident that the meaning of the word *context* is only vaguely understood. To receive full marks for this question the student was expected to state the speaker, the person to whom the speech was addressed (or if it was spoken in a soliloquy), and to identify as briefly and as accurately as possible the exact point in the play where the quoted speech appeared. Many students wasted time by writing lengthy interpretations or explanations of the passages quoted.

The following answers, notably brief, received full marks:

2. (b) (i)

Polonius said this to his son as he was giving fatherly advice to his son before the latter left for France. This was the end of his blessing.

2. (b) (ii)

Claudius said this to his wife after she had told him of Hamlet's murder of Polonius.

The following answer received few marks:

2. (a) (i)

In the first act the ghost of Hamlet's father appeared to the guards of the castle at about midnight. They called Horatio to come and see the ghost the third night, after they had seen it twice. After Horatio saw the ghost and tried to speak to it, but failed, he went to Hamlet and told him about it. The following night Hamlet was with them when the ghost appeared. The ghost motioned for Hamlet to follow him and when they were alone the ghost told Hamlet that Hamlet's uncle, the king, had killed him by putting poison in his ear. Hamlet tells the ghost that he will revenge his death and when Horatio and the others join him he swears them to secrecy and now he is going to revenge his father's death by himself.

2. (a) (ii)

From this time on Hamlet is thinking of ways to revenge his father's murder; that is to be his own purpose in life and he gives up everything else to promote this end. Hamlet really doesn't want to kill the king because every time he gets a chance to kill him he thinks deeply on the subject and finds a reason to put it off.

Question 2. Macbeth

(a) Describe the developments in the character of Macbeth that lead him to murder King Duncan, and show how these developments indicate the tragedy in Macbeth himself. Illustrate your answer by definite references to the action of the play.

(b) For *each* of the following passages name the speaker and briefly give the context:

(i) Hold, take my sword. There's husbandry in heaven,
Their candles are all out. Take thee that, too.
A heavy summons lies like lead upon me,
And yet I would not sleep.

(ii) Naught's had, all's spent,
Where our desire is got without content:
'Tis safer to be that which we destroy,
Than by destruction dwell in doubtful joy.

Most candidates, in answering part (a), gave evidence of careful preparation and coherent thought. Many showed good judgment in avoiding irrelevant material. The weaker students, however, failed to deal with the main aspect of the question; for example, instead of emphasizing the steps in the deterioration of Macbeth's character, candidates felt that they had answered the question if they gave a mere recital of events with a commentary upon Macbeth's reaction to them. Some students wasted valuable time by stressing events beyond the scope of the question. Careful training in the reading of examination questions would increase a student's power of analysis and lend direction to the organizing of his material.

Few students received full marks for part (b) owing to a tendency to confuse "context" with "content". This resulted in an unnecessary explanation of the meaning of the passage, often without any indication of its connection with the events of the play. In many cases it would seem that memorized theories about the characters and the plot of the play had been substituted for a careful study of the text itself. Such meaningless phrases as "moral cowardice" have no value and should be avoided.

The following answer to 2. (a) was given full marks:

2. (a) Macbeth's character undergoes a series of downward steps in the course of his decision to murder Duncan.

When we first see Macbeth, he is a man of honour, respected by his fellows, especially for his part in the defeat of the rebel forces. However, at the witches' prophecy, he starts showing that his thoughts have strayed towards his aspirations to the throne.

When Macbeth is met by Ross and Angus with the news that he is the new Thane of Cawdor, he falls into a reverie, for one of the witches' prophecies has been fulfilled, and he says in an aside,

"Glamis and Thane of Cawdor!
The greatest is behind."

At this time the actual thought of murder enters his mind, showing that his character has deteriorated to the point where he can actually visualize himself murdering Duncan as he says.

"Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs"

But his degradation is not yet sufficient to make him decide to commit the murder, for he says,

"If chance will have me king, why, chance may crown me
Without my stir"

The next step in the development of his character is his sudden resolve to become king at all costs when he hears Duncan's announcement that his son Malcolm will be his successor. Macbeth says in a bitter aside,

"that is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires;
Let not light see my black and deep desires."

In the soliloquy when Duncan is in his castle, Macbeth shows that his character has fallen to the point where he is quite willing to commit the murder but is afraid of the consequences on earth for he says,

"But in these cases
We still have judgment here."

But if he were assured of safety on this earthly life he would gladly "jump the life to come."

Finally, when Lady Macbeth has shown him the way to deal with the practical details of the murder, all his scruples vanish and he has no qualms through any sense of moral right.

This development of character is tragic in that Macbeth as we first met him was a man with high endowments of character, with great physical bravery and strength, well illustrated in the sergeant's report to Duncan of his conduct in battle. But in Macbeth's make-up there was one quality, ambition, which gradually, through a combination of external circumstances (Macbeth's kinship with Duncan and the witches' prophecies), mastered his good qualities and drove him to eventual degradation and destruction.

Question 2. King Lear

To conserve space, sample answers from *King Lear* are omitted because comparatively few candidates had studied this play. Part (a) was well answered on the whole; the comments on the context questions in *Hamlet* and *Macbeth* apply also to part (b) *King Lear.*

Question 3.

Compare the two poems in *one* of the following groups with regard to (i) the theme of each poem, (ii) the use in each poem of description to support the theme.

Composed Upon Westmimnster Bridge (Wordsworth) and
Upon First Looking Into Chapman's Homer (Keats).

OR

Pere Lalemant (Pickthall) and
Seascape (Young)

OR

Dover Beach (Arnold) and
Prospice (Browning).

Difficulty in answering this question was caused not so much by lack of knowledge as by lack of skill in the organization of the answer. Many students who obviously knew the poems well failed, nevertheless, to obtain a good mark.

The first problem was a failure to note that the poems were to be "compared". Students wrote lengthy articles on theme and description without attempting to point out similarities or differences between the poems under consideration. It would appear that instruction and practice in this type of question should be given during the study of the short poems.

A second difficulty was the tendency to discuss theme and description in vague general terms which might apply to almost any poem. Students must realize that any generalization is worthless unless supported by specific references to the poems chosen.

The following answer received full marks:

3. (i)
In *Dover Beach* the theme is a rather pessimistic view of life. Arnold emphasizes the beauty of the world, and then says that it is superficial, that beneath the calm of the night there is only confusion, destruction, death. Personal love, he says, is the only thing man has to cling to.

Browning, on the other hand, is full of energy and optimism. He welcomes the storm and darkness of death as a last trial. To Browning the real purpose of existence is to surmount life's pain; he sees death, not as the end of a meaningless life, but as an opportunity to complete life's struggle in a last glorious battle before entering Heaven where he will be reunited with his beloved wife.

3 (ii)
Dover Beach is composed of a series of sustained and beautifully polished metaphors; all the description—the grating roar of pebbles, the ebbing sea, the nocturnal battle—supports Arnold's pessimism as he observes the beauty of the world and reflects on Man's declining faith, his blind struggle. Browning, however, uses a single sustained metaphor. He does not merely observe but actually participates. He feels the mist in his eyes, the fog in his throat, the blasts of the wind as he faces the Arch Fear. The fight on the dark mountainside corresponds to Arnold's "darkling plain", but where the latter description ends in night, Browning comes through his battle into the light of Heaven.

In contrast, the following unsupported generalizations are almost worthless:

3. (i)
The theme of *Composed Upon Westminster Bridge* is the description of the emotional feelings of the poet caused by the perfect description of the scenery.

The theme of *Chapman's Homer* is the revealing of emotional feelings and obsession of the poet caused by the recognition of the beauty of good poetry.

3. (ii)

In Wordsworth's poem, the poet described vividly the scenes around him by using proper choice of words; his emotions he describes by melodious sounding sentences which give the impression of great and beautiful experience.

In Keats' poem, the poet describes his feelings and emotions by comparing his emotional feelings with those of people that accomplished something great, something that gives the feeling that nothing can replace. Also, he describes his feelings with words that have a deep meaning; also with a proper structure of the lines, which gives the exact reflection of the feeling of the poet.

Question 7. (*Sight*)

PRELUDE

As one, at midnight, wakened by the call
Of golden-plovers in their seaward flight,
Who lies and listens, as the clear notes fall
Through tingling silence of the frosty night —
Who lies and listens, till the last note fails,
And then, in fancy, faring with the flock
Far over slumbering hills and dreaming dales,
Soon hears the surges break on reef and rock;
And, hearkening, till all sense of self is drowned
Within the mightier music of the deep,
No more remembers the sweet piping sound
That startled him from dull, undreaming sleep;
So I, first waking from oblivion, heard,
With heart that kindled to the call of song,
The voice of young life, fluting like a bird,
And echoed that light lilting; till, ere long,
Lured onward by that happy, singing-flight,
I caught the stormy summons of the sea,
And dared the restless deeps that, day and night,
Surge with the life-song of humanity.

—Wilfrid Wilson Gibson.

(a) (i) Outline the experience described by the poet in lines 1-12.

(ii) How does the poet use this experience in expressing his thought in lines 13-20?

(b) Select *three* different lines or expressions which you consider to have special poetic value, and indicate briefly the effect of each.

Nearly all students had sufficient time at the end of the paper to answer the sight question.

7. (a) (i)

In general this part of the question was rather well answered. Oddly enough, some students were misled by the word "flock" and discussed one experience in terms of sheep; others considered the poet's theme to deal with sea-faring. For most students, this section offered little difficulty in interpretation.

7. (a) (ii)

This section of the sight passage was less effectively handled; few students were able to interpret the experience in the wider sense of its relation to life.

7. (b)

The selection of expressions having a poetic value was not particularly well done. Many students were content to select a line, labelling it alliteration, metaphor, or onomatopoeia, without giving any interpretation of the poetic value or effect produced. Other students merely gave the meaning of the line or expression without relation to poetic effect.

That some students were able to interpret the sight passage effectively is evident from the following answer which received full marks:

7. (a) (i)

The poet writes of being awakened from a dreamless sleep by the call of birds flying to the sea. As the night is clear and cool, their call is easily distinguished and he can tell when they have passed over; and now with their actual presence gone, reality ends and he flies with these birds in his imagination, far over the land until he loses all sense of place or time or of himself and becomes immersed and absorbed in the roaring, mighty sound of the ocean —so absorbed that he no longer remembers the light call of the birds that roused him from sleep.

7. (a) (ii)

In the last eight lines the poet is speaking of life. When young he was aroused by the call of youth and launched himself on a similar flight until he reached the climax of life which was as stormy and roaring as the sea of his dreams; and on this sea he accepted the challenge of life and felt all the drama of humanity.

7. (b)

"Through tingling silence of the frosty night"

"Tingling silence" is a transferred epithet. This phrase effectively describes the intense quiet of the night; silence, if it is true silence, often seems to "tingle".

"The voice of young life, fluting like a bird,"

The voice of life is compared to the flute-like call of a bird by a simile. It aptly expresses the lightness and gay abandonment of youth.

"Surge with the life-song of humanity" is a metaphor. By referring to life as the surging of the sea, we feel all the power and majesty that the poet wished to convey in this climactic last line.

The following answer was considered of little worth:

(a) (i) Someone was awakened at midnight by the call of a bird flying over the sea.

(a) (ii) He compares the experience with his own experience of hearing a cry in the middle of the night.

(b) 1. "As the clear notes fall through the tingling silence of the frosty night."

The effect of this line is brought about by the assonance of the word "tingling". We can almost hear the notes making a tingling sound in the night.

2. "And then, in fancy, faring with the flock."
This line is effective because of the alliteration of the letter "f". The "f" sound brings out the idea of the imagination voiced in the word "fancy".

3. "Lured onward by that happy, singing-flight".
We can almost hear the singing luring the poet onward. This effect is created by the assonance of the words "lured", "singing".

2. THE ENGLISH COMPOSITION EXAMINATION OF 1956

The following comments on the Grade 13 examination of 1956 in English Composition may be useful to teachers of this subject. The allotment of marks and the method of marking used in this examination will not necessarily apply in future examinations.

The marks assigned to the various parts of the paper were as follows:

The Essay	60 marks
The Revision of the Sentences	6 marks
The Précis	22 marks
The Clausal Analysis	6 marks
The Comments on Clausal Arrangement and Construction	6 marks
Total	100 marks

Question 1. The Essay—60 marks

A. *Standards*

The standards for marking the essay in 1956 were the same as those used in 1955. A full statement of those standards may be seen in Circular H.S. 4C, September 1955, on pages 15 and 16.

B. *Grading*

The grading of the essay in 1956 was done in the same way as in 1955. A full statement on grading may be seen in Circular H.S. 4C, September, 1955, on pages 16 and 17.

C. *Major Errors*

In 1956 the errors considered as major were the same as those considered major in 1955. In Circular H.S. 4C, September, 1955, on pages 17 to 19 there appears a complete description of major errors with examples.

D. *Minor Errors*

In 1956 the errors considered as minor were the same as those considered minor in 1955. In Circular H.S. 4C, September,

1955, on pages 19 and 20 there appears a complete description of minor errors with examples.

E. *General Comments*

In 1956 some of the common causes of failure were these:

1. lack of planning,
2. inadequacy (dearth of material),
3. failure to develop ideas significantly,
4. failure to take a definite point of view,
5. immaturity (essays that do not reveal the results of five years of high school preparation),
6. lack of precision in the use of words,
7. pitiful lack of vocabulary,
8. very faulty sentence structure and paragraph structure,
9. complete or partial irrelevancy (essays obviously prepared in advance),
10. poor apportionment of time in writing the examination.

Candidates should be encouraged to take advantage of the following opportunities for improvement of their essays:

1. the use of a blank page in the examination book to set down a rough plan of the essay,
2. the revision and rewriting of the opening and concluding paragraphs (Rewriting the whole essay is an exorbitant waste of time. Experience shows that candidates who do so make very few revisions but make many careless errors in their haste to recopy),
3. the use of personal experiences (where applicable) rather than imagined or melodramatic situations,
4. the use of concrete illustrations with details rather than mere generalizations,
5. the desirability of simplicity and sincerity.

F. *The Essay Topics*

(a) *Canada in the world today.*

This topic was very popular. The better essayists established a definite point of view, limited the subject material to two or three aspects of the topic, and wrote in a vigorous style. The majority of essays, however, were commonplace and chauvinistic. The candidates who wrote poor essays borrowed heavily from Bruce Hutchison's "My Country" and/or failed to relate their material to Canada's international position to-day.

(b) *In defence of platitudes.*

Very few candidates attempted this topic, presumably because of ignorance of the meaning of "platitudes". Those who wrote good essays often used Klein's poem as a starting-point, and by means of concrete illustrations and interesting allusions developed their arguments. Unwary weak candidates blundered into complete irrelevance.

(c) *What future for radio?*

Not many good essays were written on this topic, and some that were reasonably good were highly technical. There was little discussion worth mentioning on the entertainment possibilities of radio, or on the possibility of a better standard of programme. Too often the candidate, after a few opening sentences on radio, digressed into the subject of television, never to return to the topic.

(d) *The place of gadgets in modern life.*

At the beginning of his essay the candidate would have been wise to define the word "gadget" as he understood it. Then he could have discussed the place of gadgets in two or three phases of modern life. As it was, too many candidates merely gave a list of gadgets without relating them pertinently to certain spheres of their interest such as automobiles or electrical devices.

(e) *Amateur dramatics.*

Although this topic had a limited appeal, it produced a number of very good essays. These better essays were most frequently based on personal experience. The topic gave the candidate an opportunity for the use of such devices as humour, pathos, direct speech, suspense, and climax. Weak candidates usually confined themselves to a general account of dramatics in school.

(f) *"To travel hopefully is better than to arrive."*

This topic, obviously intended for students of superior or scholarship calibre, was not frequently chosen. One scholarship candidate received full marks for an erudite essay on this topic. Unimaginative candidates either entered the pitfall of relating an actual, commonplace trip with a disappointing arrival or else made a far-fetched and irrelevant development of the topic.

(g) *My place in the family group.*

This topic was best handled as a familiar essay with the light touch. Those who confined themselves to actuality were most successful. Many candidates forgot to focus attention on their place in the family group, contenting themselves with a description of the other members of the family.

(h) *The local newspaper.*

A number of thoughtful essays were submitted on this topic, and those who were most successful adopted a definite point of view. On the other hand, many candidates used the topic as a jumping-off place for a wide variety of irrelevant "excursions" suggested by news events.

(i) *The sky is always interesting.*

This topic vied with the first topic in popularity. It was productive of some of the best and some of the worst writing. Perhaps it is worth commenting that few students in Grade 13 appear to have anything more than a negligible knowledge of ornithology, meteorology, or astronomy.

G. *Sample Essays—Excellent*

All six of the essays printed below received between 50 and 60 marks (83%—100%). The first, fourth, and sixth were submitted by candidates for scholarships; the rest were submitted by non-scholarship candidates.

Sample Essay No. 1.

This is an excellent example of the personal essay with the light touch. It derives some of its vitality from its satirical tone. There is no straining after effect. Its fresh and original point of view and its splendid organization are easily discernible.

CANADA IN THE WORLD TODAY

I am not going to bore the reader with a multitude of sugary insipid platitudes about Canada's *great* position in the world today. As a matter of fact, I am sick of all this nonsense about this being Canada's century. This is no reflection on Sir Wilfred—a certain amount of braggadocio and wishful thinking must be expected from a politician—but the persistent cherishing of an obvious illusion for half a century does not auger well for the Canadian intellect.

Let us first examine Canada's position in the family of nations. "A friendly arbiter between America and Britain, both of whose views we understand and appreciate," you say; a "friendly door mat" would be a better phrase. The British fly their flag over our land and we say "It is our heritage." We admit that the Americans have stolen our land (the Alaska Panhandle), yet we are too timid to ask them if we may have a few strips of it back that the present economic strangulation of our northern territories might be alleviated. For forty years we have sought

American co-operation in building the St. Lawrence seaway. When we have wrung a grudging consent from them, it is not we but they that take the credit. Many people still believe that Canada is either an extra state of the United States or a colony of England. It is small wonder. We are not only dominated by our neighbours, but we are also owned by them.

We have made much progress in this matter since the Second World War. The British do not own us any more. The Americans have bought them out. (I have often wondered if the Russians will be the next to buy us, but on further consideration I think a nasty frown would win us over.) For the present, though, we drive American cars, wear American clothes, smoke American cigarettes and work for American bosses. The Canadian National Railway does not trust their magnificent new hotel, the largest in the country, to Canadian hands, but must rely on an American firm to operate it for them.

The proximity of the mighty southern republic might excuse our economic domination, but there is one greater defect in our position. We have no character. I do not say that we are not fine chaps as individuals, but taken collectively, we show a rather blank face. (This sweeping generalization does not include the Eskimo, whose face is so blank as to make that a distinguishing characteristic.) Taken all in all, though, we seem to be a contented lot of sponges. We read a British or American book once a month, go to an American play once a year, and faithfully watch two American movies every week. Most of our remaining spare time is spent watching American television shows (vastly more popular than Canadian ones) and reading American news. To be sure we have our own newspapers, but they seem to find the workings of our own parliament not slightly less important than those of the American President's kidneys. The situation that I have outlined is deplorable enough as it stands, but the shame of it is that whenever a Canadian with talent worthy of note comes to the fore, we scoff at him and say, "He couldn't be good or he wouldn't stay here." Our cultural position is at the same level as our economic and political one—subterranean.

Our status may best be epitomized by the paraphrased words of one of our countrymen—a zero, a halo of anonymity. This is not Canada's century.

Sample Essay No. 2.

The interest of this essay stems from its narrative approach to the topic and from its breezy style. There are a faithful reproduction of the atmosphere of the subject and a realistic handling of dialogue.

AMATEUR DRAMATICS

The other day a distant friend approached me with what was obviously going to be a request. I knew it from the way he suddenly threw himself into a frenzied discussion on the world situation, then rapidly switched over to the subject of dogs as a nuisance, and then, without a warning, fell silent. I thought he wanted to borrow money, but no—he was actually interested in me personally. The ensuing conversation was painful, however.

"Aaahh, are you by any chance busy Friday night?"

"Eeehr, I really couldn't say, why?"

"Weell, it's like this you know—you know that recreation group I belong to? Well, they're putting on a play, and I'm in it. I just wondered if you wouldn't like to come and see it, you know." I clutched at a straw.

"Actually, though, I don't think I can get away right now. My wife's expecting a baby any day now, (the baby was not due for three months

yet) and the cat's awfully sick, and the kitchen needs to be painted." My friend looked utterly dejected.

Well, I just thought, you know." Suddenly his face lit up. "Say, I just remembered, you owe me fifty dollars you know."

I promised to come to the play.

Friday night came. My wife was feeling very well; the cat was in the neighbour's back yard catching birds; and my son was painting the kitchen walls. Shortly before six my friend telephoned and asked in a slightly threatening voice whether I was coming. I assured him that I was, for I could really not afford to part with fifty dollars at the moment.

The play was staged in something that looked like a cross between a community centre and a Communist meeting hall, with bare, denuded walls the colour of oatmeal porridge, and the windows and stage shrouded in red material to add a touch of colour.

It was a very bad play; I suspect it was written by an amateur playwright. The costumes were atrocious, probably made by an amateur dressmaker; the direction was poor, the lighting moderately faulty; (it failed only four times during the performance). The actors were horrible, certainly all amateurs, even down to a dog that played its role with a minimum of enthusiasm. The performance was interminable. Five long acts about a southern gentleman with a large plantation and the daughter of an anti-slavery northern businessman dragged on and on. They wanted to marry, and actually there were no obstacles in their way, except that the playwright insisted on creating imaginary and very unconvincing ones at that. I was exhausted when the play finally ended after the gentleman and lady were happily united, in spite of slave uprisings, squatters who were arsonists, and other southern gentlemen who were forever clamouring for a war.

My friend caught me by the sleeve as I tried to slink out unnoticed:

"Come and meet the company and tell them how much you enjoyed the play," he threatened.

And I, because I did not have fifty dollars, went to meet the company.

Sample Essay No. 3.

This essay clearly demonstrates the value of conciseness. There is a certain maturity reflected in the writer's comments, in his choice of a homely example to illustrate a basic truth, and in his conclusion.

"TO TRAVEL HOPEFULLY IS BETTER THAN TO ARRIVE"

During my studies in the past semester I undertook to write a report about the ambitions of people. While my report turned out to be rather flat and commonplace, I nevertheless, did not regret the many hours I had spent gathering all the pertinent information because I then made a great discovery.

This discovery, which, presented in a nutshell, is the title of this essay, made me realize that people in general derive greater pleasure from hopes and expectations than from the actual realization of such hopes. I have discovered that this applies to both material and immaterial things. For instance, a friend of mine told me that, when he was a child, his mother used to give him a slice of bread and a small bar of chocolate upon his returning home from school. Now, most children would have eaten the chocolate first. He did not. He always ate his bread first and held out the eating of the sweet as long as he could in order to prolong the anticipated pleasure.

In the case of things immaterial, the results are very much the same. A few of my friends, who successfully realized some of their ambitions,

have told me that the working towards their goal gave them more pleasure than the actual achieving.

Why is this so? I have not been able to find a reason for it. I am tempted to accept it as a law, as an underlying principle of human nature. I am tempted to say that most of us have some of Ulysses' characteristics.

Because we cannot pause, make an end, or rust unburnished we lose interest in that which we possess. We must forever be looking forward toward some distant shore; some distant island which, as a mirage, incites a beautiful picture in our minds and loses its charms as soon as we approach it.

This is perhaps because of the nature of life itself. We are born; we travel through life; we die. Our birth is the beginning of our hopes. They seldom fade or diminish throughout the many years of our lives. Throughout our lives we are enjoying our voyage, and sometimes we dread the thought of having to arrive, to stop—in short, to make an end.

Sample Essay No. 4.

In this sample the essayist brings to the reader the freshness of personal experience combined with good taste. The ironical point of view is well sustained throughout, and something interesting is said about the writer's place in the family group.

MY PLACE IN THE FAMILY GROUP

Our family group is similar to the old province of Gaul, in that it is divided into three parts. These three parts, or more appropriately, factions, are my father, my mother, and myself. My place in this family group is complex and ever-changing, but it is very definitely a subordinate place. My parents are agreed on most matters and have aligned themselves in a most effective coalition against me.

With regard to menial household tasks, my place is very high. Although I am an electric dish-washer, a power-mower, and a fully automatic dusting unit, I am credited with remarkable intelligence. My mother often says that I certainly shouldn't have to do my homework every night, and all week-end, or for that matter, any time at all, because I am so clever. This gushing forth of compliments occurs whenever she has enough odd jobs around to keep me going every night and all week-end. I am also credited with an amazing degree of maturity for my age. I am old enough to buy my own clothes and to wash them, and certainly to sew or mend them. I am old enough to stay up late at night if I haven't finished waxing the recreation room floor. I am also old enough to get a job, because both my father and mother (so they say) were working when they were fourteen. I also have very skilled hands and can do a manual job with consummate artistry and skill, especially a manual job like painting the house and polishing my father's car (he doesn't care if I polish my own or not).

With regard to matters of great importance and topics of general interest which might be discussed by the family group, my place is very low. I am practically ignorant in the eyes of my father and mother. No one could possibly know less than I about political events and their significance. No one could conceivably be more lacking in taste concerning music. I am also surprisingly childish for my age. I do not even know when to come in out of the rain, and anyone as young and feeble as I should not stay out so late at night. I am clumsy and loutish on top of all this, because I have not even learned how to use my knife and fork properly at the table. In view of my extreme awkwardness, I must never touch the high fidelity set nor any of father's records. For the same reason

I may never drive his car, although he drives mine constantly because it is easier to park.

I see that I have slipped on to the topic of common privileges within the family group. Of these privileges, I am allowed very few, mainly because of my clumsiness, my childishness, my low I. Q., and my feeble constitution. I forgot to mention that with regard to menial tasks, I have enough stamina to dig ten gardens, to mow fifteen lawns, and to polish twenty cars. However, when a common privilege such as a social evening is at stake, I have not got the endurance to last through one party till twelve o'clock, according to my parents. However, father has a similar change in constitution under certain situations. Many years ago he had a warning from his doctor that he might have a heart attack if he didn't lose weight. Although that warning was ten years ago and nothing ever happened about it, dad is still worried. Dish-washing, car-polishing, and lawn-mowing give him frightful pains in the chest, whereas such strenuous activities as golf, swimming and tennis give him no pain at all.

This may strike you as a bitter series of facets on the oppressive and autocratic tyranny which my parents inflict upon me by sheer weight of numbers. If that is the case, I must apologize, for I really believe the situation is improving and will continue to do so. I am optimistic that my place in the family group will soon reach a status of equality, for I have an uncle who once informed me that when I was between the ages of eighteen and twenty-five, my parents would become astoundingly more sensible and reasonable.

Sample Essay No. 5.

This is a splendid example of a thoughtful essay written in a straightforward style. Its excellent organization, its precision and variety of vocabulary, and its good coherence within the paragraphs bespeak a disciplined mind.

THE LOCAL NEWSPAPER

The local newspaper is a powerful medium. Wielding tremendous influence, it may praise the latest social legislation, decry the torture of prisoners by the Chinese Communists, or lampoon a sultry movie actress. Its opinions will be discussed, debated, debunked—but always considered. As the most widely circulated piece of literature today the influence of a local paper is in direct ratio to its circulation, multiplied by the wit, insight, and clarity of its reporting. Thus, it can be the tool of politicians, or the weapon of democracy; the propaganda machine of despots, or the critical exponent of the democratic system.

As a political distributor of thought the newspaper is unexcelled. The local newspaper has toppled governments by exposes. On the other hand, it has re-elected them by praising and extolling their legislation. Because of this power, politicians must live as the soul of integrity, so to speak, or face criticism endangering votes. Thus, their representation of the people is enhanced in value, due to their desire to maintain excellent public relations. A well-timed and thoughtfully published letter to the editor can wreak havoc upon a politician's career. In this way, the local newspaper safeguards democracy, thoughtfully, carefully, and consistently protecting the people whom it serves.

In the economic field, a local newspaper can and should dominate. Burrowing reporters have often discovered local incidents in which unscrupulous profiteers have been bilking the unwary. Particularly in slum exposes have the local newspapers been successful. In this manner, the local newspaper can almost become the local conscience by examining, printing, and opening to discussion the sordid schemes of criminals. The

slums, in many cases, have been cleared, local legislation has been set up to prevent similar outbreaks, and profiteers have been prosecuted—all because of the campaigning, conscientious local newspaper!

In the social sphere, the local newspaper is particularly effective. By publishing inexpensive, critical literature, it has raised the standards of the city's population regarding journalism, showing the people that reading is a useful pastime which, in the modern world, the newspaper has made a necessity. With this tremendous audience the newspaper has felt the pulse of the people and has crusaded for the social improvements those people have demanded. The local papers have forced the city council to undertake highway programmes, sewage-disposal plans and street-lighting improvements. The labor unions have cried out for recognition, the indigent for free food, the aged for security—and the newspaper has answered by obtaining the reforms. Let us hope that the local newspaper will continue to serve the people in the same fashion in the years to come, for a people with a free press are a free people.

Sample Essay No. 6.

This is the descriptive essay with the poetic touch. It is characterized by good restraint and proportion, consistent and vivid imagery, and a discriminating and controlled vocabulary.

THE SKY IS ALWAYS INTERESTING

The sky is another world, not hard, unyielding, unchanging, as our world, but soft, flowing, always new. The sky is vibrant with life, and it knows our most secret emotions. In May it throbs with the love-song of the breeze; in July, shimmering and parched, it closes its eyes, and with infinite patience, awaits the cool of the rain; in February, ice-grey and cruel, it broods over the frozen land.

The bringer of storm and violence, the sky lays also its gentle hand upon the earth, turning the tempest's fierce rage to an exquisite peace. We remember the thunderheads at noon, how they struggled higher and higher against the horizon, trampling upon each other's shoulders; then how the soft grey mountain slowly tumbled, top-heavy, and covered us with blackness and terror. But who does not recall, too, the close of a bleak day of tedious rain, how the clouds suddenly broke open before the falling sun, in an ever-widening patch of delicate turquoise? The intense yellow of the sunlight glittered upon the wet green leaves, and threw long, quivering streaks of black shadow into the foliage. And as the admonished clouds melted swiftly away in their guilt, the new sky seemed to suck from the sodden earth a magic, intoxicating perfume of life.

The image of the sky is in the water; the lakes reflect its changing moods, in the daytime and at night. When the sky is serenely blue, the lake is also; when the sky is gay with white mounds of fluff that scud swiftly before the west wind, the tossing lake laughs back and flings white foam from crest to crest. On a starless night, the water is utter blackness, and is one with the invisible blackness of the sky. When the innumerable stars gleam cold and white, more distant than the farthest realms of imagination, the stars lie beneath us too, gleaming up from everlasting, incomprehensible depths of blackness.

I love the sky—to float up into its very bosom, soft and breathing, to glide into eternity as a hawk rides the warm currents for hours, without a wing-beat. I thrill to climb the towering, snowy mountain, to stand upon its summit, rose-tipped in the sunset, and to touch the sky with my hand.

H. *Sample Essay—Poor*

The essay printed below was given a final evaluation of 20 marks (or 33%).

If it may be said to have any merit, it is the attempt at figurative language, which occasionally comes close to being right, as, for example, in the metaphor "a child's cut-out." However, this is spoiled by what follows.

Its demerits, *quite apart from its major errors,* are these:

(i) the imprecise, unapt use of language (unnoticing, capturing a sunrise, n+1 stars, entertainment, nature's best grandeurs).

(ii) the meaningless sentences and parts of sentences (With the precision . . . . any effective separation; no connection to its enormous speed; labelled this questionable theory, heaven; unnoticing as a new born babe).

(iii) the bathetic sentences, insensitive to tone (as only God knows how).

(iv) the poor paragraphing (Paragraphs 6, 7, and 8; and the last two).

Sample Essay—Poor

As the sun gradually slid into obscurity an amazing array of colours were born. The oranges and yellows had unbelievable brilliance. The reds blended with the oranges as perfectly as only God knows how. Darkness came as unnoticing as a new-born babe to this world of millions.

Scanning the sky, one could notice stars prying their way into view. They looked like someone had poured them into existence. The moon seemed as simple in outline as a child's cut-out, pasted into place without notice as to where its objective should be.

By gazing into the sky, one's vision seems to penetrate further into the unknown until n+1 stars are seen, sparkling like diamonds.

Quite often, if given enough time one can see, an attraction unequalled any place. A shooting star. These stars seem to glide aimlessly on, at thousands of miles per hour. What use. Such speed to gain them no avail.

Capturing a sunrise, could most likely be one of nature's best grandeures.

With the precision, unknow to man, the rays of light grow brighter without any effective separation.

Slowly and gradually the rays net the countryside, the citys, the towns and the villages.

Nothing escapes this life-giving element. With no connection to its enormous speed, light captures everything in time.

Soon the clouds can be seen splotched here and there, rambling along aimlessly. With a backdrop of blue, every blue imaginable, these clouds form every poet's dream.

After hours of endless study one's mind will try to pry into God's secrets. What could possibly be behind this sheet of curtain. Could it be

other planets such as ours, or is there just nothing. Man's feeble mind has learned to accept the fact that we will never know, and has labelled this questionable theory, heaven.

Yes, the sky with all its questions, its theorys, its attractions and entertainment is something only God could have created.

That is why I say, the sky is always interesting!

Question 2. The Revision of the Sentences—6 marks

1. One mark was given for the revision of the sentence and one mark for explaining or justifying it.
2. The marks given for the sentences written as revisions or as justifications of the changes made were reduced by a plus each if the sentences contained minor errors and by one mark each if they contained major errors.
3. If the explanation (or justification) appeared in two sentences, a plus only was given. If three or more sentences were written, the mark was zero.
4. Various explanations of the need for revision of the sentences were expected, but they had to be either logical or grammatical.

Sample Answers and Evaluations

(a) (i) His father was one of the meanest and most influential men in town, a fact which made the policeman unwilling to arrest him for speeding. 1

(ii) "Which" had no clear antecedent in the sentence as it stood. 1

(b) (i) He was unanimously selected (or elected) as the leader in the enterprise. 1

(ii) The idea of "unanimously" has already been stated in "without a single opposing vote". 1

(c) (i) We do not tear your clothes with machinery; we wash them (or launder them, or do them) carefully by hand. 1

(ii) The expression "do it" (or the verb "do", or the pronoun "it") is ambiguous. 1

Question 3. The Précis—22 marks

The following are, in part, the standards by which the précis was marked:

Marks for Matter—16

1. Deductions were made from the marks for matter when the précis noticeably exceeded the suggested length, 120 words. Précis of 131 words or more had

progressive penalties. The candidate should count *all* the words in his précis.

2. To receive 16 marks for matter, the précis had to contain 16 of the 18 marks shown in the outline. The points did not have to be arranged in the order indicated, but they had to be logically connected.

Marks for Style—6

1. Full marks were given for a concise, coherent style.
2. Because of the difficulty of the passage the candidate was not penalized for using the author's words when it was difficult to avoid doing so without changing the meaning.
3. One mark was deducted for each major error to a maximum of 3 marks. Minor errors, including faulty punctuation, were considered in estimating the mark for style.

Point Outline

Point		*Value*
1.	Scientific facts are unimportant (of little concern) in themselves	2
2.	Therefore science is successful	1
3.	Galileo (or Newton, or the early scientists) could work single-mindedly (or unemotionally, or without emotional involvement)	1
4.	towards (or with regard to) their actual results (or their laws)	1
5.	The interest (charm) of science (or scientific results) lies in its (their) harmony (pattern).	2
6.	Man is less interested in the exact speed of light than in the fact that there is a critical (an unsurpassable) velocity in this universe.	2
7.	When science (or scientific theory or fact) has philosophic (or religious, or emotional, or "human") interest, man ceases to be impartial (or objective, or single-minded) (or ceases to seek truth with single-mindedness).	2
8.	The opposition (controversy) aroused by the Copernican (and/or Darwinian) theory illustrates this point.	1
9.	Science (or the nature of scientific material, or the nature of science) makes possible moral in-	

	tegrity (or truthfulness, or disinterestedness) because it offers no temptation to be untruthful.	2
10.	The scientist shows us a high moral example (or a high standard of truthfulness or impartiality).	1
11.	His example, however, is limited.	1
12.	The reason is that, as a scientist (or in his work), he is not completely a man.	2
	Total marks for matter were not to exceed *16*.	18

General Comments on the Précis

1. Candidates found this year's passage for précis difficult for two reasons:
   (i) its scientific and technical vocabulary
   (ii) its abstract thought.
2. The weaknesses most noticeable in the candidates' précis were these:
   (i) considerable distortion of ideas
   (ii) failure to recognize the difference between an illustration per se and an illustration which is at the same time a basic idea
   (iii) failure to recognize the repetition in each paragraph of the opening idea of the passage
   (iv) lack of coherence
3. The following concrete suggestions for improvement may prove helpful:
   (i) Pupils should be given more practice throughout the year in the selection of the main idea in a passage.
   (ii) More attention should be paid to the development of coherence in the style of the précis. From the précis the reader should have a clear understanding of the development of ideas in the passage without having read the original.
   (iii) The candidate should exercise greater care in counting the words. Some candidates were ten to twenty words in error in their count. All words count, even articles and prepositions.

Sample Précis

The following précis, submitted by one of the candidates, was considered excellent:

Sample Precis

Science has been successful, being hitherto indifferent to us; Newton and Galileo could search for truth impassively, caring not what law they discovered. We admire the harmony of science's results. The actual speed of light is significant only because it represents universal maximum velocity. Our disinterested aesthetic appreciation of scientific theories changes when these have "human" interest, as did the theories of Darwin and Copernicus. Thus scientific work is surrounded by moral integrity through the nature of the material, indicating man's greatest heights when without emotion; science is not tempted to be anything but truthful. With superb moral standards the scientist is an artist. But because he is not a complete man in his work, his example to humanity is limited.

Question 4(a) : Clausal Analysis—6 marks

1. One mark was given for *identifying and describing* a subordinate clause.
2. One mark was given for correctly stating the relation (function) of the subordinate clause.
3. The candidate was not required to write the subordinate clauses in full, but he was required to indicate clearly the *exact* limits of each clause.

Answers and Evaluations

(i) "When my holiday came to an end in October" is an adverb clause (a subordinate adverb clause) (of time) modifying (or related to, or dependent on) (the verb) "went". 1 1

(ii) "Who had written me (that they were about to arrive there") is an adjective (relative) clause (a subordinate adjective clause) qualifying (or modifying, or describing) "sister" and/or "husband". 1

(iii) "That they were about to arrive there" is a noun clause (a subordinate noun clause) object of (the verb phrase) "had written". 1 1

Question 4(b) : Comments on Clausal Arrangement and Construction—6 marks

1. This question required significant statements, illustrated by reference to the passage, about (a) the stylistic devices used by the author in the arrangement and/or construction of his clauses, and (b) the method by which these stylistic devices help to make plain the author's idea (the word "idea" being taken to include purpose, method, meaning).
2. The marks were divided as follows:

(a) stylistic devices, 4 marks

(b) method, 2 marks

Stylistic Devices (4 marks)

1. *Four* marks were given to an answer which contained significant statements about *two* stylistic devices of clausal arrangement and/or clausal construction, *both* of which were adequately exemplified from the passage.
2. *Three* marks were given to an answer which contained significant statements about *two* stylistic devices of clausal arrangement and/or clausal construction, *only one* of which was adequately exemplified from the passage.
3. *Two* marks were given either (a) to an answer which contained significant statements about *two* stylistic devices of clausal arrangement and/or clausal construction, *neither* of which was adequately exemplified from the passage, or (b) to an answer which contained a significant statement, adequately exemplified from the passage about *one* stylistic device of clausal arrangement or clausal construction.
4. *One* mark was given to an answer which contained a significant statement, not adequately exemplified from the passage, about *one* stylistic device of clausal arrangement or clausal construction.

Method—2 marks

1. *Two* additional marks were given to an answer which contained a *good* statement relating the stylistic devices to the writer's idea, purpose, method, or meaning in the passage.
2. *One* additional mark was given to an answer which contained a *mediocre* statement relating the stylistic devices to the writer's idea, purpose, method, or meaning in the passage.

Suggested Stylistic Devices	*Suggested Exemplifications*
1. Parallelism (or identical clausal arrangement) within the sentence.	Progress happens . . . whenever . . . reaction happens whenever . . .
2. Balance of clausal arrangement within the sentence.	Same as above.

3. Chiasmus (cross arrangement of clauses; reverse balance; inverted parallelism within the sentence.	progressive . . . conservative conserves . . . progress
4. Climactic arrangement of clauses within the sentence (worth only one mark).	The last clause in each sentence is a sort of "punch line" — "a reactionary is always a rebel".
5. Parallel (identical, repetitive) construction within the clauses.	Progress happens: reaction happens: can endure a tendency: can endure it: is always: is always.
6. Balanced construction within the clauses.	Same as above.
7. Antithetical (contrasting) construction within the clauses.	Progress: reaction men: some particular man for a long time: no longer simple: comprehensive: a progressive: a reactionary: a conservative: a rebel.
8. Simplicity of construction within the clauses (worth only one mark).	All clauses are constructed on the same basis: Subject . . . verb . . . modifying parts (or object).
9. Variety (lack of parallelism).	The lack of parallelism in the second sentence prevents too mechanical a style, and emphasizes by contrast the parallelism of the first and third sentences.
10. Alliteration within a clause (worth only one mark).	The reactionary is always a rebel.

Relating the Stylistic Devices to the Writer's Idea, Purpose, Method, or Meaning

1. The writer's idea or meaning: that the reactionary is more original than the progressive.
2. The writer's purpose: to praise the reactionary at the expense of the progressive.
3. The writer's method: definition leading to paradox.

Suggested Good Examples of Relating Statements

1. By means of this stylistic device (already named and exemplified) the writer defines "reactionary" and "conservative" and reverses our customary idea about them.

2. Through this stylistic device (already named and exemplified) the author describes the two kinds of people and praises the reactionary at the expense of the progressive.

Sample Answer—Excellent

The following answer, submitted by one of the candidates, was considered excellent:

4 (b) The author's first sentence, with its definitions of "progress" and "reaction" in parallel clauses separated by a semicolon, gives each equal value. From this definition, well-placed at the beginning, he gives a short comment in a compound sentence which contrasts the words "simple" and "comprehensive", separated by "but". Then there is another sentence patterned after the first and this ties it in. By then defining "progressive" and "reactionary" in parallel clauses, the effect is emphasis and a declaration of an idea which is not evident in the first sentence —namely, that a progressive is a conservative and a reactionary is a rebel. By the sandwiching of his statement between two definitions, each done in balanced clauses, the author has made a telling paragraph with a logical order.

Spelling

The spelling of the Grade 13 candidates still leaves much to be desired. A surprisingly large number of candidates misspelled *words that appeared on the question paper*, such as platitudes, gadgets, amateur, interesting, influential, unanimously, enterprise, clothes, machinery, carefully, concerned, comparatively, successful, similarly, preference, excites, unsurpassable, appreciation, philosophic, completely, written, tendency, definitions, rebel.

In former years, extensive lists of spelling errors have appeared in Circular H.S.4C. These errors should be drawn to the attention of the candidates.

Legibility

It is necessary to repeat last year's words of caution:

"Teachers should advise students to adopt a readable script and to make greater use of the blank pages (not the ruled pages) of the examination booklet for rough work."